



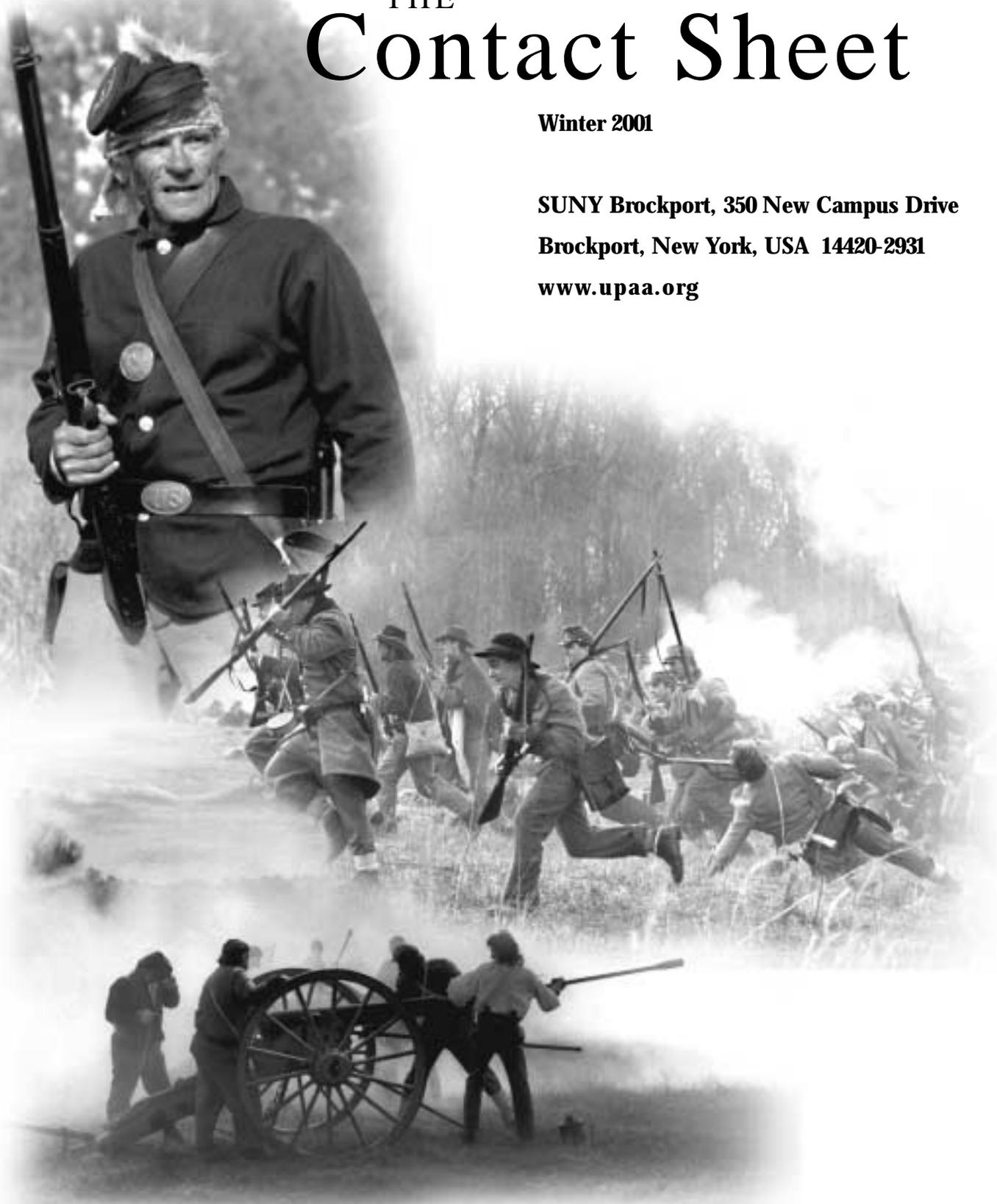
THE Contact Sheet

Winter 2001

SUNY Brockport, 350 New Campus Drive

Brockport, New York, USA 14420-2931

www.upaa.org



Ray Carson: Civil War Photographer

By Jim Dusen, SUNY Brockport

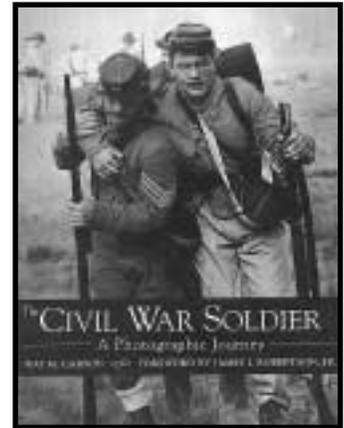
Ray Carson can tell battle stories of Manassas, Gettysburg, Antietam, Spotsylvania, Fredericksburg and Shiloh. These were Civil War Battles fought more than one hundred thirty years ago which still capture the imagination of present day Americans both north and south of that old border. But the big difference listening to Ray is that he has seen action in recreations of those battles and made camp with fellow soldiers as Civil War reenactors.

When not in uniform Ray is the mild mannered Chief Staff Photographer in the News and Public Affairs Office of the University of Florida. He received a degree in history and photojournalism at the University of Utah and has worked in a variety of photographic fields.

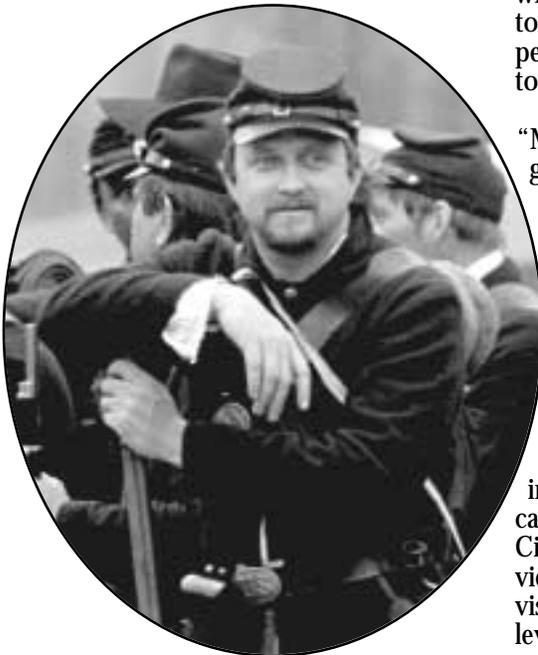
One day he saw some reenactment photos of the Battle of Gettysburg and that got him interested. But instead of photos taken from the sidelines of the spectator, Ray wanted his photos to come from within the action. That's why he contacted companies of reenactors and became one of them. It was a perfect blending of his interests in history and photography.

"My goal is to create unposed photographs that accurately reflect life in the 1860's, in a style that makes the viewer feel that they are part of the scene. I did not want to only show the battle scenes that most artists use to depict the war. After all, battle made up only a small part of a soldier's life with most of his time spent in camp or drill fighting boredom and homesickness. By becoming a reenactor and spending days living as our ancestors did, I'm able to capture all aspects of life during the Civil War. By doing so, I help draw the viewer into the photograph so they can visualize history on a more personal level."

Ray's photos have been exhibited at



numerous galleries. He has incorporated hand tinting into his B&W photography, remaining faithful to the techniques employed in the 19th century. But for some time he's had a bigger project in mind. Last year it came forth as the book "The Civil War Soldier: A Photographic Journey." Re-enactment photos are used to illustrate the story of the real Civil War soldier brought to life both through Ray's fine writing skills and the use of many excerpts from the soldiers' letters and diaries. Rather than write about the grand plans of battle and politics, of generals and presidents, we are presented with the life of the common men who's lives were risked on the front line and who all too often died of disease before the battle even began. Ray has an advantage over Civil War photographers Brady, Gardner and Sullivan. Modern cameras and film allow him to capture action and subtle



Ray Carson awaiting the call to arms.
Photo Credit: Matthew Pace

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moments. Back in the times of wet plates and horse drawn darkrooms, battle photography was uncommon. It was only the stark aftermath and the posed scenes of soldiers that slow film and cumbersome equipment was capable of rendering. Ray's talent and dedication to this subject result in a superb collection of photographs illustrating his book.

The university photographer is a hard working contributor to the success of higher education, putting in hours at night and during the weekend in addition to a full day Monday through Friday. All too often our own personal photography suffers as a result. So it is heartening to see one of our own successfully dedicate himself to a project on the level of Ray Carson's accomplishment.



"The Civil War Soldier: A Photographic Journey", 123 pages, \$24.95, published by Stackpole Books is available
- at www.stackpolebooks.com,
- at Amazon.com
- and other sources including the author
- who can be reached at 352-332-3842
- or Imagetintr@aol.com for signed copies.



Profile - Larry Dean

Print Chair - UPAA By: David G. Bormet, Western Illinois University



Photo Credit: Terry Dean, photo assistant and loving wife!

Larry Dean's photographic career was launched with a "Kodak Handle". He enjoyed it so much and liked what he saw that he asked for a 35mm for Christmas when he was 15 years old. After high school he gained photographic training at the Hawkeye Institute of Photography in Waterloo, Iowa. Following his graduation from Hawkeye Institute, he did freelance photography for several years.

In August of 1988, Larry was hired as a Photographer I and joined the staff of eight in the Visual Production Center at Western Illinois University, Macomb, Illinois. His early years at WIU had him doing primarily darkroom work and

some shooting on campus. After several promotions, he is now Photo Lab Manager. Currently he does most of the campus photographic shooting and has moved into digital printing.

He received the Outstanding Civil Service Employee of the Year Award on our campus. Larry has been a pivotal part in the Visual Production Center's being able to shut down five out of six dark-rooms

and in developing digital dark-rooms and digital workstations. His expertise and work ethic have greatly impacted the world of photography on our campus and has taken him far from his Kodak Handle.

Larry is a familiar face to most of us at UPAA where he has been a member for twelve years. Last year he received our organization's Distinguished Service Award. He has helped many times with the print displays and competitions.

This year he will be serving UPAA as Print Chairman.

Larry and his wife Terry live in the small west central Illinois town of Monmouth, Illinois. The Deans have three children — Sara, Bobby, and Josh who are home schooled by Terry. Larry enjoys fishing and hunting, and the family enjoys camping together.

Larry is an asset to our team at the Visual Production Center and we are fortunate to have him on our team at UPAA.



Symposium 2000

Larry Dean received the Distinguished Service Award for his years of assisting in and directing the Print Competition, probably the most time intensive operation at the symposium.

Photo Credit: Bruce Fox, Michigan State University

“You’re pretty smart... for a photographer!”

Listserv Round Up by Tim Webb, Eastern Kentucky University

When those words of a physics professor found their way on the UPAA listserv in October, it seemed to light a fire under the listserv faithful. Jim Dusen of SUNY Brockport in New York jump started the discussion when he posted that a designer on his staff wanted to create a photo style manual, which included no photos of backwards baseball caps, no beverages on desks, no cloudy or overcast skies, etc.

Rik Anderson of West Texas A&M University chimed in with a curious notion. “I thought of taking steps to legally change my name to ‘Curtis E.’ so that the photos credited as ‘courtesy photo’ would be close to correct.

“I have known photographers who show up at a formal function wearing jeans and a T-shirt. I have heard about photographers who actually cause the pausing of weddings because of their insensitive behavior. I have worked with photographers who act like doormats or toadies. I certainly do not like the lack of professional respect, which I must live with. But, I do think we all need to step back once in awhile and look at ourselves and check to see if we have contributed to the situation in some way,” said Michael Campbell of the University of Central Florida.

Of all the services UPAA offers to its members, the listserv is undoubtedly the most active. University photographers from across the United States and Canada post messages almost daily, with topics ranging from camera and scanning operations, to personal stories of the humorous and bizarre. While some topics are posted and die off the same day, other topics strike a raw nerve and take on a life of their own, drawing reaction for several days, even

weeks at a time.

The pros and cons of the Nikon D1 has spent more time in UPAA’s corner of the World Wide Web than any other topic. The D1 discussions heated up throughout most of October and really haven’t died off completely since then. Since the D1, and digital photography in general, has evoked such universal appeal, Robert Jordan of the University of Mississippi conducted a listserv survey. His findings can also be found in this issue of The Contact Sheet.

Thom Kendall of The University of Massachusetts at Amherst opened a healthy discussion by posting his observations of the D1 having a slight delay, causing him to miss “decisive moments.” Several members responded on both sides of the issue, for several days.

“I’ve experienced that problem also and the only work around I have found is to depress the shutter button about halfway, release and press again, to activate the camera a few seconds before I intend on taking the picture. The camera has to be in the continuous mode for the drive; otherwise the camera stops to transfer the image to your micro drive each time you shoot an image. The Continuous mode lets you shoot up to 21 images (using a 96mb card) and writes them to the card after you release the shutter button,” said John Wall, of SMSU in Missouri.

“There is a shutter delay with all digital cameras, the D1 being a breakthrough with a shutter lag of only 0.058 sec. But it is still a blink between seeing and capturing, the difference between a great shot and a blown one. So as Robert Jordan says, you just gotta hone



Photo Credit: Mary Tortorichi, EKU

your anticipation, and hit the delete button a lot in the process,” said Bill Burkhart of South College Wesleyan University in Connecticut.

Mark Philbrick of Brigham Young University said that he noticed the problem more in the vertical grip trigger; while Jeff Glidden of Kent State said the only time he finds a delay is when the buffer is full and the images are downloading into the micro drive. Other members said they had never experienced a delay.

One of the unique things that members discover with the listserv is that although we are all university photographers, who share common problems, we don’t always share common answers to those problems. The use of charge back systems was a December topic that clearly offered several solutions to the same problem.

Steve Mangione, described his process at Buffalo State College. “We allocate a set figure, usually \$300-500 depending on prior usage, to each department. This money is part of our budget and the departments work against that figure. We only charge material cost, plus a little for waste. If the department uses their funds before the end of the budget year they must transfer additional funds to us. If they don’t spend their allocation we transfer it, in the last month, to departments that never have enough and let them know. Our object is to use all the money each year.”

“Here at RPI, I use a time plus materials charge back system. It offers the most flexibility when dealing with clients,” said Tom Griffin of Rensselaer Polytechnic Institute. “I have three categories of time charges: 1. Lab com-

You're Pretty Smart, continued...

puter time at \$25.00 per hour
2. Studio/location time at \$40.00 per hour.
3. After hours/weekend/rush time at \$50.00 per hour.
No Minimums are set, for example: One hour on a Sunday is \$50.00. Obviously you can tailor the rates to reflect your particular situation."

The listserv is a valuable tool that is operated by university photographers, for university photographers. For those who don't have time to keep up with the listserv on a daily basis, a complete archive of the monthly postings can be found under the listserv section of member services on the UPAA homepage at <http://sunny16.photo.tntech.edu/~dean/UPAA/archive/archive.html>.

Members News

Members are encouraged to submit news, announcements, upcoming events and brag items to the editor in chief: Jim Dusen.

Subject: My promotion

Jim, I was promoted into Ed Self's position of Coordinator of Photographic Services here at Ball State last week. They had to do an off-campus search, but I survived as the choice (I hope my 17 years here had some impact). I hope that I can start making the symposiums more often. I hope to be filling 2 shooting positions in the next few months and will keep you posted on them (my director is on maternity leave and will not be back for 8 weeks). I value the UPAA community and the services they provide for us "University Photographers". I'm proud of what I do and hope I can be of any assistance the organization might need from me. Please let me know!

John A. Huffer
Coordinator, Ball State University

There are three significant things that I'd like to share.

- 1) I am returning to graduate school to work on my MFA in photography. I will be attending Vermont College for the February 2001 session. It might get a bit cold around the edges.
- 2) I made a presentation to empire state college. Black Photographers: The Visual Message" was a six week presentation sharing the various styles and interests of African American photographers.
- 3) I will be in a group exhibition at the Brooklyn museum of arts. I'll have to get exact details. It is partially entitled 100 black photographers. I believe the reception is Sunday evening, February 19, 2001.

From: Collette Fournier, SUNY Rockland.

I just spoke with Ted Carter. He has been hired back to work on an archiving project at the University of Guelph, Ontario. He will be purchasing a \$100,000.00 worth of digital equipment and setting it up in the Library in a newly renovated area. He will be putting in some casual time doing all the inputting. Strange how they took away a profit making Department that he had and cut him loose from the University before he reached 65.

He just turned 65 in August and has 16 grandchildren. There will be 27 family members over to his house this PM for their Holiday get together. He will be leaving for south Texas the 29th of Dec and not return to the frozen north till the 5th of Feb. Ted said it was snowing up there now with a foot on the ground and it has been coming down since last night rather heavy. He said that John P has all of his history. **That is all for now.**

No it's not...he continues...
Thought I would take you up on your

offer and send a little more info your way.

Next April 26th I will complete my 25th year with the University. April 30th. I will leave the University at the young age of 62. I have been a member since San Diego Conference in 1982. On the 25th annual symposium (1986) hosted by John Mitchell at University of KY, I was selected as Photographer of the year. The following year (1987) at BYU hosted by Mark Philbrick I received Best of Show. These were the two biggest highlights of my Photographic career. The following year I hosted the 1988 Conf in Indianapolis and introduced our organization to electronic Photography.

My wife Linda & I plan to spend the winters in Zephyrhills Florida near to #2 son and grandchildren and the Summers in Indy close to #1 son and grandchildren. After retirement we will go to Florida for a short two weeks and then in June we are going to take our dream trip from San Diego to Seattle. Our 6th grandchild is due in April. That will make 4 girls and 2 boys. I have enjoyed the past association with UPAA and will miss it in the future.

From: Richard Baughn, IUPUI

John Lucas, photographer for Tennessee Technological University in Cookeville, Tennessee has been awarded the 2000 Outstanding Staff award. John is cited for his creative skills as well as his technical mastery of the medium. He has saved the University PhotoGraphic Service time, money and image quality with his ability to repair and upgrade photographic equipment. His photographs of craft and artwork are published worldwide. He is also an accomplished wood turner with membership in several artist and woodworker's organizations. In his spare time he writes and illustrates articles for woodturning magazines. The award includes a cash honorarium as well as the award.

From: Dean Carothers

Symposium 2000

John Poindexter was honored with the Rollin Barrett Award for his series of history articles and a profile in The Contact Sheet.

Photo Credit: Bruce Fox, Michigan State University



Symposium 2000

Michael Kerper, Purdue, was presented with the Fellow of UPAA Award, our highest honor, for many years of exceptional service and fellowship at the 39th Annual Technical Symposium in Gainesville, Florida.

...Congratulations Mike!

Photo Credit: Bruce Fox, Michigan State University

Symposium 2000

Dean Carothers, Tennessee Tech University, was given the UPAA Distinguished Service Award for all his work on establishing and maintaining our listserv.

Photo Credit: Bruce Fox, Michigan State University



Nikon D1 Review

By Robert Jordan, University of Mississippi

Before Nikon's D1 Digital Single Lens Reflex camera (DSLR), professional DSLR cameras were cumbersome, slow and very expensive. When the D1 was introduced, it undercut the most popular professional DSLR at the time, the Kodak NC2000, by thousands of dollars and offered superior performance, durability, and ease of use.

The Nikon D1 is by far the most popular DSLR in use among those UPAA'ers who responded to my list serve query. UPAA members reported 15 D1's in use compared to four Kodak DCS620s, three Fuji S1s, two Kodak DCS420s, two Canon D30s and a few other DSLRs that had only one "vote". The 128-meg Compact Flash (CF) card is the media of choice (19 in use) while the 340-meg Micro Drive (MD) is a close second (13). Most of us are using a card reader rather than a camera/computer cable to transfer files (15 to 3) and the Mac platform is the most popular computer by a ratio of 11 to 5. PhotoShop is being used by all respondents, with version 5.5 being the most popular. The only other software to get more than one "vote" was ACDSee, which was listed by 6

respondents.

As with most things in life, digital photography has its pros and cons. All the D1 users who responded are very enthusiastic about the D1 and how it has changed our professional lives. Photographing subjects digitally has the potential to save time and money. Some UPAA members say digital photography has allowed them

Digital photography offers many advantages, most notably speed, but film still holds the potential for higher quality and remains the media of choice for some projects. Some campuses are using DSLRs, like the D1, on only a small percentage of their jobs, while some have closed their darkrooms entirely, shooting film only when the client requests it and sending the film off campus for processing.

The MicroDrive Compact Flash card debate is a touchy subject with many D1 users. Many have praised the MD for its bang for the buck, while many others have had serious problems with MDs. A newspaper photographer I



Photo Credit: Robert Jordan, University of Mississippi

to spend more time shooting and far less time spent processing and printing. Others felt they were spending more time at the computer importing, correcting, and archiving digital images than was previously spent processing and printing. Some photographers tout cost savings as a major benefit of going digital, while others expect any savings to be offset by the cost of keeping computers, software and cameras up to date.

recently spoke with told me at least four different versions of the MD have been produced thus far. His paper started out with two D1s and four 340-meg MDs, all version 99A (it's printed on the back of the drive). They were having a lot of problems with "floating bad sectors" wherein the drive would lock up and refuse to work until reformatted (sounds familiar). After a lot of complaining, he got the MD tech folks to admit that the early version of the MDs did not have enough space between the drive

disk and the heads. When the disk swells up due to high heat/humidity, the drive heads would come into contact with the disk surface and stick. This is why the folks at the newspaper could sometimes pull images from an unruly drive by stuffing it in their car's air-conditioning vent and chilling/dehumidifying it. According to the photographer, newer versions of the MD have larger disk to head spacing. The paper was able to swap their 99A drives for newer versions (three 99D MDs and one 99B) and he said they have not had any serious problems since.

Other photographers have told me that early MDs made in Taiwan are more problematic than the ones produced in Japan. Either way, if you have had problems with an A-version and/or Taiwanese MD, you might want to call IBM and see if they will replace it with a newer version.

Lost your LCD cover yet? I have seen a few modifications made to the covers to keep them from getting lost. Some shooters drill a small hole in the cover and tether it to the camera body. Another trick I saw at a basketball game recently was the use of gaffer tape to make a hinge on the left-hand side of the cover, attaching it to the camera body. This D1 user also used gaffer tape to tape down the Digital I/O port cover on the back of the camera as well as the Video-out/DC-in port on the front of the camera. The only modification I have made to my cover is to tape a cheat-sheet listing my custom settings to the inside of the cover. Another option is to order a clear LCD cover made by HoodMan (www.hoodmanusa.com.) for about \$20.

The D1's custom functions allow you to tweak the camera to suit your style of shooting. My personal preference is to use the default settings except

for these changes:

Custom Function #1 = 1 (Thanks to Fred Sisson for this tip.)

Custom Function #15 = 16-sec I am told the interval can be changed by Nikon to 1-min.

Custom Function #18" = 1-min

Custom Function "24" = 2 - This sets the camera's tone contrast to the lowest setting. I tried this setting on a whim and never went back. I really like the latitude this gives and I can always turn up the contrast in PhotoShop.

Custom Function #25 = 3

Custom Function #27 = 2

Custom Function #29 = 1

Rather than using the "Play" mode to preview images, push the monitor button to bring up the LCD display. This way, you can just jab the shutter button to return to shooting rather than fumbling with the mode dial.

When I put the camera back into my bag or I'm wandering the campus looking for features, I set it to program exposure, auto white balance (WB) in case I need to shoot fast. The D1 does a good job on Auto WB most of the time, but I have been very disappointed in the results I got from using auto WB in our coliseum. Setting the WB manually using the preset WB gives much better results. Also be sure to set the WB to strobe when using the D1 with strobe in the studio or you will not get consistent color balance.

Don't overlook the option of using the WB settings creatively. Shooting an incandescent-lit building at night with the WB set to daylight gives the building a nice warm glow, switch to incandescent WB and the building looks neutral with more blue in the twilight sky. Try shooting with the WB set for shade for warmer colors in daylight. Conversely, set the D1 to sunlight WB when shooting

sunrise/sunset photos. If you use Auto, the camera will try to remove the 'excess' warm tones.

The D1 is great at 200 iso. 400 iso is nearly as good as 200 iso and 800 iso gives very good results. We used to rent our basketball arena strobes to a local newspaper photographer so he could shoot 200 iso film. He just got a D1 last week and his 800 iso D1 photos are so good, he doesn't want to rent our strobes anymore. Many D1 users find that 1600 iso on the D1 is rather noisy and only use it when they have to. Everyone I have spoken to uses the "fine" quality setting.

Some of us have had intermittent over-exposure problems with SB28DX in TTL mode on the D1. Several D1 users say that they use the SB28DX in TTL mode without any exposure compensation on Nikon film cameras and -1.3 or more when used with the D1. Whenever practical, check the D1's LCD screen to be sure the shots are okay before moving on. Because of the occasional TTL snafu, some folks use the SB28DX in Auto mode on the D1. You'll just have to see what works best for you.

D1 prices have been reduced to make room for Nikon's newest DSLRs the D1X, (5.4-megapixel version of the D1), and D1H, (5fps for 40-frame burst). The D1X and D1H should be shipping soon. Photographers who have tested the D1X say it produces better images at 800 iso than the D1 does at 200 iso and the SB28DX flash works much better on the D1X than it does on the D1.

While many of us will wait for the D1X or D1H, for others the D1 becomes even more attractive at the new, lower price.

Two Heads from Tennessee Tech!

By: Tim Webb, Eastern Kentucky University



wooden tables to blown glass.

“We still shoot a lot of transparency because we shoot a lot of art work and the artist need slides to enter in shows, galleries, competitions, etc. I see that changing in the future to digital mediums as soon as the galleries and craft shows make the change,” Carothers said.

Lucas is hopeful that as digital technology improves that the mind set behind university photography will change as well. “Since we have so

Two heads are better than one. That adage certainly rings true in the overloaded world of university photography. At Tennessee Technological University, Dean Carothers and John Lucas, have been putting their heads together for a combined 35 years.

Photo Credit: John Lucas, Tennessee Tech.

Together, they run a seamless operation in the university’s Photographic Services Department. Their setup is an old-school photographer’s dream, while the world of digital is slowly peeking over the horizon. Carothers and Lucas remain film-based photographers, who run a full-service black and white print lab, with E-6, C-41, and black and white film processing. Their film usage is about 60 percent slides, 25 percent color negative, and 15 percent black and white.

One of their weekly assignments is the Appalachian Center for Crafts, located about 20 miles from their Cookeville campus. The center requires slide work of its art, sometimes ranging from 100 to 150 pieces, such as

many customers with different goals it is hard to pick any one technique or tool to do all the jobs, common with many university photographers. Our publications staff is still a bit scared of



Photo Credit: John Lucas, Tennessee Tech.



Photo Credit: John Lucas, Tennessee Tech.

digital shots as all they have seen is the stuff folks bring them from their Sony Mavica and want published. I have a D-30 on the way and hope to change some perceptions.”

Carothers thinks that the darkroom will become somewhat of a specialty item, “I think university photography will have to change and go digital. Darkrooms will end. I think darkrooms will be for the fine artists who want the chemical medium for that specific look. Fortunately, the faculty and staff still come to the photographer to answer their needs. We will have to go digital in some format to meet that need.”

The natural talents of Lucas and Carothers lend themselves to coexisting in one office. On a daily basis, Lucas runs the lab and does most of the studio shots, while Carothers runs the digital end of things and manages the lab. “We divide up the shoots based on who has the busiest schedule. On bigger jobs we both go and one functions as the gaffer. Some days I’ll be up for the



Photo Credit: John Lucas, Tennessee Tech.

shoot and lead, and some days it will be Dean. It makes many shoots go much faster because we already know how

There is a new aspect of the job that has solely become Carother’s baby. The UPAA Listserv. “We had a server running and available when the list needed to move from Vanderbilt. I ran a list for 10 years for the local computer/technology folks. The UPAA list is a little larger but not much more trouble than the computer geeks (I have had zero problems with the list members). Carothers, who was recently given the Distinguished Service Award at UPAAs University of Florida Symposium for his work on the listserv, said that when everything works right



Photo Credit: Dean Carothers, Tennessee Tech.

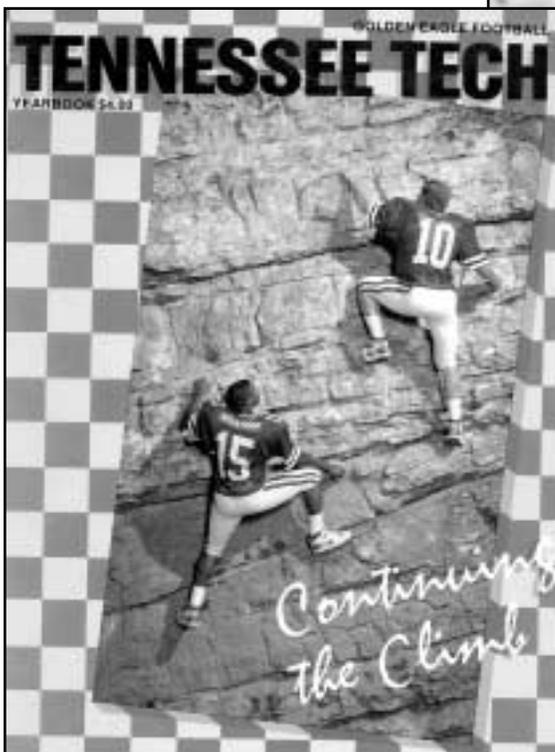


Photo Credit: Dean Carothers, Tennessee Tech.

each one likes to set up and light things. We try to function as a team, watching each other for problems,” Lucas said.

However there are times when two heads working the same assignment can create a professional disagreement. “I think the important thing is to respect each other’s skills and assume that even though there is a difference of opinion on how to shoot it, either one of us could complete the job successfully, and arguing over how seems unimportant,” Lucas said.

the list isn’t that difficult to manage.

Both feel that UPAA has helped them as photographers. “Like many others, I learn from everyone that I don’t have unique problems. At my first UPAA Symposium I was lamenting with Mark Philbrick of BYU that we couldn’t afford a Kodak processor. He told me about a much cheaper Agfa graphics art machine that we ended up using for many years,” Carothers said.

40th Annual Technical Symposium Tentative Schedule of Events

Brigham Young University Provo, Utah - June 12-15, 2001

The 40th Annual Technical Symposium will be different from all the rest. Bring your camera! We are going to recapture the spirit of why we picked up the camera in the first place. We will find ourselves in aspen meadows with cascading waterfalls. We will experience the famous red rock country of Bryce Canyon and discover what hoodoos are. Bring your hiking shoes and a smile.

Nikon, Kodak, Illford, Fuji have all agreed to sponsor events during our symposium. Plan to come and find out what's new in the way of cameras, film and processing equipment.

Spouse Schedule

Monday June 11

6:00 pm Opening Barbecue

Tuesday June 12

8:00 am Official start and welcome
8:30_9:30 Howard Rainer-The spirit of the Native American
10:00 am Tour of BYU and Museum of Art
12 noon lunch
1:00 pm Group Photo
1:15_4:00 pm Personal Enrichment Seminar (Ladies only-other activities available for men and children)
6:00 pm Dinner

Wednesday June 13

8:15 am leave for Salt Lake City
9:00_11:30 am Genealogy Workshop at LDS Family History Center
11:30 am_12:30pm lunch
12:30 pm_2:30pm Historical sites and shopping
2:30 pm_3:30pm return to Provo
6:00 pm leave hotel for Sundance
6:30 pm Dinner at Sundance

Thursday June 14

8:00 am Leave for Bryce Canyon
Same Schedule as Photographers

Friday June 15

Same Schedule as Photographers, group tours can be arranged for touring Bryce during the day. Possible ATV ride through Red Canyon (extra charge)
2:00 pm Awards Lunch

Saturday June 16

8:00 am Return to Provo

Symposium Schedule

Monday June 11

All Day: UPAA Board meeting
12 noon_6 pm Registration at CottonTree Inn
6:00 pm Opening Barbecue (come hungry)

Tuesday June 12

8:00 am Official start and welcome
8:30_9:30 Howard Rainer-The spirit of the Native American
9:45_10:45 Jens Nielsen -Digital Imaging, the cutting edge of photography
11 am_12 Print Judging
12 noon lunch
1:00 pm Group Photo
1:15_5:00pm Val Brinkerhoff-Photoshop workshop
6:00 pm Dinner
8:00 pm Evening Presentation (Fuji or Nikon or Kodak)

Wednesday June 13

8:15 am leave for Aspen Grove
9:00_11:00 am Kevin Miller-Adventure in TEAM Building and Leadership
11:00am_12:00 Ravell Call-Covering the Sydney Olympics
12:00 noon Lunch
1:00 pm_6:00 pm Photo Shoot, waterfall hike, Repelling wall and ropes course
6:30 pm Dinner at Sundance

Thursday June 14

8:00 am Leave for Bryce Canyon
10:00_11:00 am Cove Fort historical Site (early lunch)
12:30_1:30 pm Red Canyon photo shoot
2:00 pm arrive at Ruby's Inn
3:00 pm_4:30 pm John Telford-Reflective light
5:00 pm Dinner
6:00 pm Bryce Canyon for Sunset shoot

Friday June 15

6:00 am Sunrise photo shoot
11 am_12:30 pm Fuji Sponsored speaker-Jack Holowitz
12:30_1:30 pm Annual business meeting
2:00 pm Awards Lunch
5:00 pm Early return to Provo for Saturday departure flights
10:00 pm Hoodoos in the dark hike (bring a flashlight)

Saturday June 16

8:00 am Return to Provo

Questions? or more information call
Mark Philbrick at 801 378-7322 or
mark_philbrick@byu.edu.

2000 Web Image Competition Results

This year's competition was judged by Phil Lapidus of Kodak Canada. From: Philip M Lapidus
"Thank you for asking me to participate in this UPAA event. I always enjoy reviewing the work of these talented people. This was a difficult set of images to evaluate, as some of the detail is lost when the images are small. I made an effort to understand the criteria and the purpose, and used my initial response as a guide. My best regards to the members of UPAA."

Environment & Landscape

First: James Garringer - Taylor University
Second: Tom Griffin - Rensselaer Polytechnic

News & Features

First: Tom Griffin - Rensselaer Polytechnic
Second: John Huffer - Ball State University

People & Portraits

First: Tom Griffin - Rensselaer Polytechnic
Second: John Huffer - Ball State University

Personal Vision

First: John Huffer - Ball State University
Second: Thom Kendall - University of Massachusetts @ Amherst

Science & Research

First: Tom Griffin - Rensselaer Polytechnic
Second: Teresa Gauthier - University of Massachusetts @ Amherst

Sports

First: James Garringer - Taylor University
Second: John Huffer - Ball State University